The Pritzker Architecture Prize

1998

Renzo Piano

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 1998 marked the fourteenth to be chosen from other countries around the world.

The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight," The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his *Ten Books on Architecture* dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*, to read: "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE PRITZKER ARCHITECTURE PRIZE

1998

Celebrating the 20th Anniversary of the Prize

PRESENTED TO

RENZO PIANO

Photo by S. Goldberg

SPONSORED BY

THE HYATT FOUNDATION

The Jury

Chairman

J. Carter Brown

Director Emeritus, National Gallery of Art
Chairman, U.S. Commission of Fine Arts
Washington, D.C.

Giovanni Agnelli

Chairman, Fiat
Torino, Italy

Charles Correa

Architect
Bombay, India

Ada Louise Huxtable

Author and Architectural Critic
New York, New York

Toshio Nakamura

Architectural Writer/Editor
Tokyo, Japan

Jorge Silvetti

Chairman, Department of Architecture
Harvard University, Graduate School of Design
Cambridge, Massachusetts

Juror Emeritus

The Lord Rothschild

Former Chairman of the Board of Trustees, National Gallery
Chairman, National Heritage Memorial Fund
London, England

Executive Director

Bill Lacy

President, State University of New York at Purchase
Purchase, New York

JURY CITATION

Renzo Piano's architecture reflects that rare melding of art, architecture, and engineering in a truly remarkable synthesis, making his intellectual curiosity and problem-solving techniques as broad and far ranging as those earlier masters of his native land, Leonardo da Vinci and Michelangelo. While his work embraces the most current technology of this era, his roots are clearly in the classic Italian philosophy and tradition. Equally at ease with historical antecedents, as well as the latest technology, he is also intensely concerned with issues of habitability and sustainable architecture in a constantly changing world.

The array of buildings by Renzo Piano is staggering in scope and comprehensive in the diversity of scale, material and form. He is truly an architect whose sensibilities represent the widest range of this and earlier centuries - informed by the modern masters that preceded him, reaching back even to the 15th century of Brunelleschi - he has remained true to the concept that the architect must maintain command over the building process from design to built work. Valuing craftsmanship, not just of the hand, but also of the computer, Piano has great sensitivity for his materials, whether using glass, metal, masonry or wood. Such concepts, values and sensitivities are not surprising for someone whose father, uncles and grandfather were all builders.

By choosing a career as an architect rather than contractor, he may have broken with a family tradition in one sense, but in fact, he has enhanced that tradition in ways his forebears could only have imagined.

Always restless and inventive, Piano has, over three decades of his career, relentlessly searched for new dimensions in his structures, both literally and figuratively. His early Pompidou Centre in Paris, which brought the first international recognition of his talent and promise, could have been a stylistic end in itself. Instead Piano persevered with unrelenting experimentation that resulted in subsequent works that included the Houston Menil Museum along with its exquisite Cy Twombly addition, and the more recent Beyeler Museum in Switzerland. These three museums show his unerring sensitivity for site, context and a remarkable mastery of form, shape and space.

Piano proved himself a master of the gigantic project with Kansai, the world's largest air terminal in Osaka Bay, Japan, and again with the imposing Bercy Shopping Center in Paris, as well as a massive and beautiful National Science Museum in Amsterdam. His soccer stadium in Bari, Italy is like no other in the world, with its great swaths of blue sky interrupting the usual monotony of stadia seating.

His versatility is displayed further in such projects as the beautiful sweep of a nearly one thousand foot long bridge that curves across Ushibuka Bay in Southern Japan; again with the design of a 70,000-ton luxury ocean liner; an automobile; and with his own hillside-hugging transparent workshop. All of his works confirm his place in the annals of architecture history, and the future holds even greater promise.

The Pritzker Architecture Prize applauds Renzo Piano's work in redefining modern and post-modern architecture. His interventions, contributions, and continued explorations to solve contemporary problems in a technological age, add to the definition of the art of architecture.

Photo by Archivio de Pompidou

Photo by G. Berengo Gardin

Centre George Pompidou
(this page and opposite)
Paris, France — 1977

Photo by M. Denancé

Photo by M. Denancé

Previous Laureates

1979 — *Philip Johnson of the United States of America*
presented at Dumbarton Oaks, Washington, D.C.

1980 — *Luis Barragan of Mexico*
presented at Dumbarton Oaks, Washington, D.C.

1981 — *James Stirling of Great Britain*
presented at the National Building Museum, Washington, D.C.

1982 — *Kevin Roche of the United States of America*
presented at The Art Institute, Chicago, Illinois

1983 — *Ieoh Ming Pei of the United States of America*
presented at The Metropolitan Museum of Art, New York, New York

1984 — *Richard Meier of the United States of America*
presented at the National Gallery of Art, Washington, D.C.

1985 — *Hans Hollein of Austria*
presented at the Huntington Library, Art Collections and Botanical Gardens, San Marino, California

1986 — *Gottfried Boehm of Germany*
presented at Goldsmiths' Hall, London, England

1987 — *Kenzo Tange of Japan*
presented at the Kimbell Art Museum, Fort Worth, Texas

1988 — *Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil*
presented at The Art Institute, Chicago, Illinois

1989 — *Frank O. Gehry of the United States of America*
presented at Todai-ji Budhist Temple, Nara, Japan

1990 — *Aldo Rossi of Italy*
presented at Palazzo Grassi, Venice, Italy

1991 — *Robert Venturi of the United States of America*
presented at Palacio de Iturbide, Mexico City, Mexico

1992 — *Alvaro Siza of Portugal*
presented at the Harold Washington Library Center, Chicago, Illinois

1993 — *Fumihiko Maki of Japan*
presented at Prague Castle, Prague, Czech Republic

1994 — *Christian de Portzamparc of France*
presented at The Commons, Columbus, Indian

1995 — *Tadao Ando of Japan*
presented at The Grand Trianon, Chateau de Versailles, France

1996 — *José Rafael Moneo of Spain*
presented at The Getty Center construction site, Los Angeles, California

1997 — *Sverre Fehn of Norway*
presented at The Guggenheim Museum construction site, Bilbao, Spain

FORMAL PRESENTATION CEREMONY

The White House
Wednesday, June 17, 1998

HILLARY RODHAM CLINTON

J. CARTER BROWN
DIRECTOR EMERITUS, NATIONAL GALLERY OF ART
CHAIRMAN, U.S. COMMISSION OF FINE ARTS
CHAIRMAN, PRITZKER ARCHITECTURE PRIZE JURY

VINCENT SCULLY
STERLING PROFESSOR EMERITUS OF THE HISTORY OF ART, YALE UNIVERSITY

JAY A. PRITZKER
PRESIDENT, THE HYATT FOUNDATION

RENZO PIANO
1998 PRITZKER LAUREATE

PRESIDENT CLINTON

(Photo opposite page) Everyone proceeded to the large tent on the south lawn of the White House for the ceremony and dinner. Here, the First Lady leads a procession followed by Mrs. Jay Pritzker, Jay A. Pritzker, President Clinton, Mr. & Mrs. Renzo Piano, and Bill Lacy.

Nearly 600 guests from around the world gathered at the White House in Washington, D.C. to celebrate the twentieth anniversary of the founding of the Pritzker Architecture Prize, as well as the presentation of the $100,000 grant and bronze medallion to the sixty year old architect from Italy, Renzo Piano. All of the state rooms of the White House were opened for the reception (above). Mr. and Mrs. Jay A. Pritzker arrived at the east portico of the White House (left). Cindy Pritzker was interviewed by journalist Bonnie Churchill for the video coverage (below). In addition to television, the entire ceremony was presented live on the internet where it still can be seen.

(above) Previous Pritzker Prize Laureates in attendance at the ceremony gathered to be greeted by the President and the First Lady. (left to right) Kevin Roche, Mrs. Roche, Max Hollein, Hans Hollein,Mrs. Fehn, Sverre Fehn, Ms. Belen Moneo, Mrs. Gottfried Bohm, Rafael Moneo, Gottfried Bohm, Mrs. de Portzamparc, Christian de Portzamparc, Mrs. Gehry, Frank Gehry, Mrs. Pei, and I. M. Pei.

(above) The President personally greeted as many of the guests as he could; here, he welcomed Mr. and Mrs. Thomas J. Pritzker during the reception.

(left) The President and First Lady, Mr. and Mrs. Jay A. Pritzker, and Mr. and Mrs. Renzo Piano were announced to the assembled guests as they entered the ceremonial tent.

HILLARY RODHAM CLINTON

Thank you, and please be seated once again. This is the formal welcome to the White House on behalf of the President and myself. We are delighted to be hosting the 1998 Pritzker Architecture Prize. You know it was at Dumbarton Oaks, just a few miles from here that the first Pritzker Prize was awarded. Now on its twentieth birthday we are very pleased to bring this extraordinary prize back to its Washington roots to celebrate the celebration of architecture that it has helped to nurture. There are many, many people in this audience who have made a great contribution to not only architecture, but to our understanding of architecture, our appreciation of architecture, to the support of great architecture, and to the quality of life that our architecture around us represents. But there is no group of people who are more responsible for our being here this evening than the extraordinary Pritzker family. I would like to thank the Pritzker family who like a certain basketball team, come from my home town of Chicago. And who like that basketball team, the Bulls, keep proving time and time again that they are champions, champions of architecture, champions of all that it represents and so committed to preserving, improving and recognizing significant architecture. This event this evening combines not only the prestigious Pritzker Architecture Prize but also our efforts to celebrate and acknowledge the millennium.

Now, whether we do anything or not, the century will turn and the millennium will come to pass. But the President and I believe that it provided us an opportunity here in our country to perhaps take stock of where we are and where we've come from and where we are going. So to that end, we've had a series of events and efforts, that are designed to help us as Americans and we hope even internationally, mark this passage of time. We have had a number of millennium evenings and we have tried in those evenings to highlight issues of importance. Whether or not they are the kinds of issues that would make headlines, or be carried on the television news, but nevertheless, they were ones that were of significance in defining who we are as a people.

For example, when Professor Steven Hawking spoke, we talked about and speculated over the future of cosmology going into the twenty-first century in front of the largest group of physicists ever to assemble in the White House. Then when Robert Pinsky, and our two former poet laureates gathered to read American poetry and celebrate the importance of poetry in our history, we hosted the largest group of poets ever in the history of the White House.

I have not done an official head count, but I'm fairly certain we have the honor of welcoming the largest group of architects ever in the White House. I want to recognize all of the Pritzker laureates who are with us this evening and thank them for joining us from literally across the globe. Each of you, with glass, metal, stone and imagination have helped to shape not only the history of architecture, but the physical and spiritual landscape of our civilization. I also want to say a personal word of appreciation to Vincent Scully whom you will hear from in a few minutes. Professor Scully has made extraordinary contributions to our understanding of the communities that create and are created by the structures, the buildings, around us. And we are very grateful that he brings his knowledge and experience to us tonight because in addition to the awarding of the Prize, we will have the special treat of hearing from Professor Scully who will in a short lecture tell us something of the significance of what we are gathered here to honor. I also want to thank and recognize all the cabinet members, the members of Congress, the leaders of cultural institutions, members of the media, other distinguished guests who are here with us this evening. I want to say a special word of appreciation to the members of the jury who have the difficult task of choosing the award winners, not only this year, but in years passed and years to come.

As some of you may know, we have recently launched a program as part of the White House millennium council entitled "To Save America's Treasures." We decided that we wanted, as part of our celebration of marking this passage of time, to recognize the contributions of the past and what better way to do that than to honor, preserve and protect the artifacts, the documents, the monuments and historic sites that express the spirit of our nation. And so in the next weeks, I will be visiting, as I have already done, a number of these sites to bring public attention to them, their historical significance and also their needs because so many are in need of repair and other help so that they do not further deteriorate. But I also hope to make the point that we are not just honoring the past when we visit, for example, James and Dolly Madison's home, Montpelier, or the simple adobe churches of New Mexico, or the cobblestone buildings of upstate New York, or the shotgun houses of the Farish Street historic district in Jackson, Mississippi.

These monuments also can help guide us toward the future. They comprise the fabric of our everyday lives and they tell us about who we are and what our aspirations were and give us both information and guidance about where we go from here. Now we are on the grounds of a monument of American architecture that for almost two hundred years has been the most powerful symbol of our democracy. I think it is a delicious coincidence that in the year 2000, the White House will celebrate its 200th birthday, the Capitol will celebrate its 200th anniversary of holding a meeting of our Congress, the District of Columbia will celebrate 200th anniversary as our capital city, and the Library of Congress will similarly mark its 200th birthday, as well. I'm hoping that we can draw attention of Americans to our capital city and all that it contains. This particular house is here in part because of the vision of George Washington. Also, he understood how important it was to have a symbol of this new democracy. Now for all of our British friends, we have long forgiven you for burning it in 1814.

Although, I am very fond of telling the story about how that occurred and I will again. President James Madison was the last of our Presidents, actually, to be the Commander in Chief of the field, and he was out attempting to prevent the British soldiers from taking Washington. Dolly Madison, one of my favorite predecessors, was here and awaiting the return of her husband and she'd prepared a great meal for her husband and his officers, when word came that the British had broken through the lines and they were on their way to Washington.

She had a very little time to prepare herself to flee. I like pointing out that she didn't take the account books, but instead she took works of art. She took documents that were essential to our founding principals and she did flee. The British broke through the lines, they got to the house,

they sat down and ate the meal she had prepared, and then they burned the house. I've always thought that was very poor form, to eat first and burn later. But we rebuilt this house and we have lived with it ever since and we have seen it as the great symbol of democracy that it represents. Now this house owes a lot to many, many people and there are many of you here tonight who have contributed to its preservation. And one of the people who has made such a contribution, is our next speaker, J. Carter Brown. As the past Director of the National Gallery of Art and the current Chairman of the Commission of Fine Arts, he has always taken an active interest in the White House for which I am very grateful. He is now a member of the Committee for the Preservation of the White House, and he has helped me immeasurably in the last five years. I have enjoyed working with him and he has helped bring about many of the dreams that I have had for the White House including the sculpture garden. I am very grateful to him, as those of you who are here to honor our honoree tonight are, because of his role on the jury. So it is my distinct honor and great personal pleasure to introduce the one and only Chairman of the Pritzker Prize jury, J. Carter Brown.

J. CARTER BROWN

CHAIRMAN OF THE JURY
PRITZKER ARCHITECTURE PRIZE

Mr. President and Mrs. Clinton, thank you so much. It really has been fun to see this gal in action. When it comes to preserving the White House, she has all kinds of original ideas and they're all good, and we try to follow along as best we can. It is, also, a tremendous privilege to be in the same space with this extraordinary panoply of architectural talent. I think since the lobby of the Teheran Hilton at the time of the Shah, there has never been quite such an assemblage of architectural talent.

I'm here, really, just to thank the Pritzkers, first of all for their perseverance in this extraordinary undertaking that has, I think, done so much for recognition of architecture as an art form and as something essential to our lives. The Nobel Prize mysteriously did not include architecture, and they have filled this gap in the most extraordinarily hands-off and yet supportive way. I think they deserve our warmest applause.

The jury has, as Mrs. Clinton said, not an easy task. The hardest part is *not* giving the Prize, because there are so many deserving people out there in any given year. But I would like to take this opportunity to ask each member of the jury who is here tonight to stand and ask you all to forbear any applause until we have gone through them all. The first would be Charles Correa, multi-prize-winning architect of Bombay, India. The next is Ada Louise Huxtable, the legendary art critic and writer. Toshio Nakamura from Japan, whose A+U formed us all, and his knowledge itself is so encyclopedic. Jorge Silvetti, the Chairman of - saving your presence, Clintons and Professor Scully - of the Harvard Architecture Department. Jorge stand up wherever you are. Good. In addition, Bill Lacy is the real heat pump that keeps it all operating. It is unbelievable that you could ask somebody to do this and also run one of our major universities in the arts at Purchase, New York. But Bill, thank you so much.

The others I want to recognize are the Pritzker Laureates up to now, who have joined us tonight. Kevin Roche, U.S.A.; Ieoh Ming Pei, U.S.A.; Hans Hollein, Austria; Gottfried Boehm, Germany; Frank Gehry, U.S.A.; Robert Venturi, U.S.A.; Christian de Portzamparc, France; Rafael Moneo, Spain; and Sverre Fehn, Norway. Now, congratulations to you all. *Bravi, bravi,*

tutti. And you will be hearing in a minute from the most recent member to join this august company, Renzo Piano in whose honor this event is tonight.

He has long been one of my favorite architects. I can't say - it's like those Hollywood romances that start badly - I can't say it was from the beginning. Because I was involved for ten years with another laureate you met tonight, Ieoh Ming Pei, in building a building down the street here. And it came on the scene at the same moment as the Pompidou, and two buildings more different at the same moment you cannot conceive. So much for *Zeitgeist* or international style. Kaput! I had my own opinion as to which museum worked better as a museum, but I have grown to rather love that Beaubourg building as one loves a wayward child who eventually came into the fold. Since then, I have seen his range. He has been able to pull off one of the largest airports in the world, Kansai, which I went through a monsoon in order to see first hand, and it was thoroughly worthwhile, and I'm here, still, to tell the tale. That he can do a soccer stadium in Bari. That he can do a cultural center, with these extraordinarily imaginative great baskets, in New Caledonia - which I bet a lot of you don't even know where it is. And he can do intimate, wonderful art museums. Houston had two reprises for the extraordinary late Madame deMenil. Most recently, a museum for Ernst Beyeler in Basel. The New York *Times* was absolutely right, it is one of the great museums in the world. So here is someone who can cover the whole landscape, and we are very, very lucky to count him among the Pritzker laureates.

And now I have the distinct pleasure of not having to <u>follow</u> the legendary, learned, and immensely influential Professor Vincent Scully of Yale.

VINCENT SCULLY

Sterling Professor Emeritus of the History of Art, Yale University

Thank you, Carter. Mr. President, Mrs. Clinton, ladies and gentlemen. I'd like to express my affection for Jay and Cindy Pritzker. But being here at the White House, has rendered me nearly speechless. I find it very difficult to say anything at all in this daunting setting. I'd never realized before, never having been here, that Jefferson is directly behind us. Right on axis. Right down there. You can see the light on it. He's looking right at us in this direction. And Mrs. Clinton has told me that he happens to be exactly where he is because of Franklin Roosevelt who wanted to be able to look directly out of his bedroom window at him. I think we're fortunate today that we once again have a President and a First Lady who are able to take up that view in fellowship.

This award of the Pritzker Prize to Renzo Piano is an especially happy one because it reminds us of the warm ties in architecture that have always existed between Italy and the United States.

They began, of course, well before Jefferson. But they're best seen in his work where Monticello rides its little mountain in the Piedmont of Virginia under the Blue Ridge, and is modelled on Palladio's Villa Rotonda rising among the foothills of the Alps. Those ties have been strengthened over the centuries, especially by the American Academy in Rome, where hundreds of American architects and other artists have learned their trade or refreshed themselves at the incomparable Italian fountain - among them, John Russell Pope, Louis I. Kahn, Robert Venturi, Frank Gehry, Michael Graves, Richard Meier. Those well known names, like that of Renzo Piano himself, suggest how much the individual, highly idiosyncratic architect is admired throughout

the world today, but honoring them also reminds us that architecture is a communal art, having to do with the whole man made environment, the human city entire, rather than only the individual buildings in it. The questions arising from that condition have a political as well as a purely artistic relevance; they touch on fundamental issues such as the relation of freedom to order, of innovation to stability, most of all of the individual to the law. Renzo Piano has shown himself to be well aware of those issues. His National Center for Science and Technology respects the solid structure of traditional Amsterdam and is placed at its very edge where it can lift up to give a view from its roof terrace back across the beautiful city and also reach out and away like one of Holland's proud old ships setting sail for the Indies. On the other hand, at his earlier Pompidou Center, done with Richard Rogers, Piano exploits the block structure of Paris, and echoes it in the cubic mass of his own building. But he contrasts dramatically with it in his details, and old and new together shape a lively city square full of urban theater. Piano's building needs Paris, and uses it.

But what can we say about that side of American mythology which despises the city, as Frank Lloyd Wright in his later years at least pretended to do? He would, as at Taliesin West, echo the forms of the natural environment, but not those of city buildings, as in the Guggenheim. But he cannot escape those buildings. Without them, his spiralling shapes would lose their force and, indeed, their uniqueness. Imagine those buildings gone and all Guggenheims down the street. It would be the Strip, and everything would be lost. So Wright, too, needed the city's order.

Frank Gehry understands all that perfectly well, and has built his new Guggenheim in Bilbao outside the grid of the town, sited to be framed by its dark, strongly defined streets. Beyond them it billows up like a shining cloud and directly reproduces the shapes of the high conical hills in whose bowl the city is set. On the other side, the building is a ship; it has sailed boldly up the river, and rammed into the main highway bridge, buckling under the impact, and lunging at passers-by like a monster fish with silver scales. Here, however playful, is contextual design, wherein the building respects the structure of the city and complements it, calling to its natural surroundings as well.

Gehry's freely sculptural, computer-translated work is admired as peculiarly American and is emulated, if not very well, by young architects all over the world, but few of them understand or care about the urban frame in relation to which it has to be seen. That urbanism is fundamentally classical in derivation, and again, it was Thomas Jefferson who brought it to the brand new United States. The first state capitol, that in Richmond of 1785, is a classical temple conceived by Jefferson as rising over the city above the James. Its model was a Roman temple but the image it creates is more fundamental than that. It is of the Greek city state, of the Parthenon, rising above Athens, embodying the passionate aspiration of Greek Democracy for political power. So from the beginning the idea of the city as a whole, however modest in size, is central to Jefferson's perception of classicism. Monticello itself is conceived as a little city, dropping its circular road system over the slopes of the hill in a pattern that recalls the ideal hilltop towns of Italian renaissance design that Jefferson knew from his architectural treatises. He calls the University of Virginia "an academical village," drawing together a community of professors, students and books, all embodied in columns of different sizes and intended to open out across space as Jefferson said education itself should do: "indefinitely," which was his word, through life and beyond the horizon. And as the United States itself moved "indefinitely" westward, it was Jefferson's grid plan that centuriated the landscape and shaped its new kind of civilization. Here the hard, square grid of Chillicothe in Ohio contrasts with the soft rounded shapes of the Indian mounds that Jefferson loved equally well.

And when he manuevers the northern senators into agreeing on the Potomac at Goose Creek (which he loved to call the Tyber) as the site for the nation's capital, Jefferson proposed a modest

little grid plan for it, set north of the creek and looking down the river toward Alexandria. Indeed, the grid was the only one of the many elements of classical planning of which Jefferson wholly approved. He distrusted, as symbols of absolutism, the long axes, the hemicycles, and the radiating avenues of Versailles, but it was those elements, united with the grid, that shaped Pierre L'Enfant's plan for the much larger Washington which the first President approved and Jefferson loyally helped build up during his years in office. At that time, the city stopped at the bank of the river where the Washington monument came to rise, and while it was in that state, modern Paris with its leafy boulevards took form, and in a joint enthusiasm for Paris and Washington together, the American Institute of Architects met here in 1900, and out of that came the McMillan Commission and the filling in of the Potomac and the addition of the long reflecting pool like the Grand Bassin at Versailles and the building of the Lincoln and Jefferson memorials and the Bridge to Arlington. Then that plan, loaded with the major images of American political life, created hundreds and hundreds of beautiful new towns and extensions of old towns all over the United States, culminating by the time of the depression in the work of planners like John Nolen in Venice, Florida, of 1926. Even poor old New Haven had a project connecting its nine colonial squares and their Green with the new railroad station by Cass Gilbert, which was another tree-lined boulevard extending, not destroying, the integrity of the city.

But then the Depression came, and war, and a generation of Americans grew up who had apparently forgotten what a town was, or how a city was built and who were obsessed by enthusiasm for the free passage of the automobile at the expense of all other values. We were told that this was the way it had to be done by hero-architects like Le Corbusier, and hero administrators like Robert Moses put it heroically, savagely, into practice, and the Bronx was destroyed, and I-95 and its connectors came to New Haven and smashed through between the railroad station and the old town, destroying everything in their path. And I-95 went on down the east coast, reaming out the centers of cities, scattering neighborhoods, mostly those of black Americans, all the way to Miami, where as its last act it obliterated Overtown, an African American community of long standing, where Cab Calloway had delighted to sing.

We also tore down some irreplaceable buildings during that inconceivable period. Penn Station in New York was the most tragic example. All that great space with all its public dignity and grandeur, was cut down to the level of the rat-like burrows that were, perhaps, all we deserved. But that demolition of 1963 gave rise to New York's powerful preservation law of 1965, while in 1966 the National Register of Historic Places was instituted, and the National Trust for Historic Preservation began to grow in popular strength and in concern for communities with every passing year.

And when we set out to resist the destructive aspects of Redevelopment in New Haven in the 1960s we rediscovered two ancient principles: first, that the traditional plan counts and stabilizes the city. The Green was everything to us, and when its integrity was threatened, as by an ill-conceived project for a government center, the people rose to arms and were soon supported by their elected representatives. Secondly, we came to perceive something that had been forgotten in the arrogance of High Modernism: that once upon a time buildings and cities had been designed to get along with buildings from previous generations, so creating places that outlast individual human lives - as King Gilgamesh of Uruk had discovered in his own city more than four thousand years before. So when Cass Gilbert of the Woolworth Building designed New Haven's Free Public Llibrary in 1908, he shaped it to respect the churches on the Green, built a hundred years earlier. Here the principle of context was seen as more important than style or invention, and was intended to make the whole Green a little better on its own terms. Fortunately, for all of us, a young architect, Robert Venturi - whose eyes had been opened by Rome - had begun to design in just that way once again. His Guild House of the early 1960s intends not to stand out as an invention, but to blend with its neighborhood, so strengthening the street and

exhibiting that respect for the rest of the community which was embodied as well in the major, and peculiarly American, social movements of that time. I refer, of course, to the black liberation, women's liberation, and gay liberation that have profoundly affected the way Americans think about who belongs to the community and what its structure should be.

The next step was the revival of traditional town planning as a whole. Here the first important response was that of 1976 by Robert Stern to the tragedy of the South Bronx. Stern proposed that the beginnings of a traditional American town, the kind of place where most Americans of all economic levels had always wanted to live, should be laid out in that destroyed area where nobody wanted to live and the land was worth nothing but the infrastructure of subways, water, and power was buried in the ground. Upon these services, Stern laid out the traditional grid and the Green. He eliminated those high rise slabs that had destroyed neighborhood cultures everywhere and were soon to be demolished all over the country. Some were, in fact, blown up. Stern chose instead something as close as possible to the single family house of American tradition as it had been adapted for dense urban use during the nineteenth century, as in the two and three family houses of New Haven and other cities. They are set on narrow lots and their high frontal gables dignify the street, as do their generous porches, grass plots, sidewalks, and branching elms - all making an urban structure of a scale hard to beat. Andres Duany, a refugee from Cuba, worked for Stern at this time, and while he and his wife, Elizabeth Plater-Zyerk, a refugee from Poland, were students at Yale, they learned from these houses, and out of that beginning, with the sponsorship of the idealistic developer, Robert Davis, came their town of Seaside on Florida's Panhandle, begun in 1979, and the first of their many new towns and neighborhoods. There all the elements of the classic plan as employed by Nolen again came into play: the grid, the hemicycles, and the radiating avenues, and the town was built up employing the vernacular architecture of Florida's Gulf Coast, the Redneck Riviera. The federal presence, the post office, is right there where it should be, in the center of the town, designed by Robert Davis himself out of the classical books of architecture that Jefferson himself had used. The automobile is not excluded from the town, but is disciplined by it, like all its citizens. There are no gates. The coast road runs right through, the traffic has to slow up as the town crowds in upon it. And when a car turns into a street, it finds that the corners are not cut back for it - as departments of transportation all to often insist they must be. Instead, it is forced to stop and to turn slowly, exactly as an automobile should move in the town. The streets are narrow. By code, the houses must be built close up to them so that a sense of community is always physically palpable. The new developments up and down the Gulf Coast that are doing their best to imitate Seaside, as they all are doing, mostly fail on this point so that everything is too far apart and the feeling of community is lost. The code has to be strict, but there is none for public buildings; we can easily well imagine a building by Gehry or Piano at the end of any of these streets, and someday soon one will surely rise in that hemicycle where now a tent contrasts with the other forms and is framed by them. The code makes possible the ordered town <u>and</u> the special monument. The individual needs the law.

Such codes created the great cities of Europe. The public gesture of Siena's town hall seems to push back the facades of the buildings that shape the wonderful Campo of that city precisely because those facades were prevented by law from having any kind of projection that would encroach upon the public space. And the best general description we have of the city as a product of law is a fresco inside that town hall called The Allegory of Good Government, or the Ideal Republican City in its Landscape. It shows the city all hard-edged, with people dancing in the street, set in a Tuscan landscape gentle and soft, where the farmers are reaping the wheat. Everything works together through Good Government, with the figure of Security presiding over the gate. Next to this scene is another in which the town sits enthroned; he holds a cord that is voluntarily grasped by all the citizens in their special costumes, affirming that each one of them

gives up a little personal freedom in order to live in peace with everybody else. So Hesiod wrote long ago that the animals all eat each other, but to mankind, Zeus gives *Dike,* Justice, so that we can live together in towns.

At this level of town making we are, I think, almost there, close to creating that peaceful image of a human community again. And not only for the rich. The Nehemiah neighborhood in Cleveland is one of many urban areas reclaimed by the practitioners of the New Urbanism. The intentions are the same, the humanity equal to that of Seaside. An aerial photograph of Cleveland recalls Robert Stern's touching perspective of his subway suburb, with the towers of Manhattan in the distance. We are that close, I think, to dealing with the awesome problems of center city; perhaps by the magical year 2000 we'll be able to do so.

But we have little reason to congratulate ourselves today, especially when we think of the many beautiful neighborhoods that were built in manufacturing centers up and down the eastern seaboard and elsewhere by the federal government as wartime emergency housing during the First World War. Seven housing groups were built in Bridgeport, Connecticut, now a beleaguered community much burnt out and struggling to survive. Within it, each of those communities is still in very good condition, obviously loved as a place where people want to be. The one that was intended for the lowest paid workers in the factories is the most beautiful of them all. It's closest to Long Island Sound and is, therefore called, hauntingly, Seaside Park. It was designed under the general guidance of John Nolen by some of the best architects in the United States according to those traditional principles with which we've become familiar. The image of the single family house is present everywhere, though subdivided in various ways to meet the narrow budget. But the identity is always there, the good door, the bay window.

Directly after the war, a congressional investigation concluded that the federal government should get out of the housing field, calling it too "socialistic" and it said, "un-American," and it specifically chided the architects of Seaside Park for, I quote, "undue elegance in design."

Directly across the street from Seaside Park is a housing project of the late '30s which scrupulously avoids that fault. Now it is a set of barracks, floating in asphalt, and was, for a long while, the center of drug distribution in that part of the city. So much for those who claim that environment has no measurable affect upon human beings. Clearly, the poor need Seaside Park's kind of neighborhood more than any other people do. And we have denied it to them for a long time. What they ask is no different from what everyone else in the United States seems to want: a dignified place to live, a supporting community, the protection of the law. Once we did all this right in the United States, and with the help of the Almighty, we'll do it again.

HILLARY RODHAM CLINTON

Professor Scully, I want to thank you for bringing to us on the back lawn of the White House just a taste of what you have done for so many years, not only for your students at Yale, but for audiences literally around the world. And I must say that your remarks tonight were not only eloquent and forceful, but quite subversive and I'm very grateful for that. I think that your impassioned plea on behalf of architecture that represents our aspirations, as human beings, as citizens to build and live in communities are necessary and very timely. And I especially appreciated your pointing out the obvious, which sometimes needs to be repeated often within the beltway, that individuals need one another, they need the law, they need a sense of community to feel not only that they

belong, but that they have a purpose, and that architecture and the environment in which they inhabit, are major ways in which individuals see reflected their own meaning and identity; and I am very grateful to you and want to thank you for coming here and doing that for us this evening.

Now I have the great honor and pleasure to introduce two of the people who have really made this evening possible, who understood and envisioned so many years ago why honoring architecture was so important. And through their generous and ongoing support of the arts, they have given all of us precious gifts for future generations. They have also displayed in a very tangible way through this prize, a love for the art of architecture and a fierce commitment to preserve it, improve it, and pass it on. I'm also grateful to them and their extended family represented here this evening for their commitment to education. Education in obvious ways through the support of public education and public schools in their home town of Chicago and elsewhere. And education in a more general way by reaching out to all of us, to educate us on subjects large and small, near and far, such as the significance of architecture. Please join me in welcoming Jay and Cindy Pritzker. Thank you so much.

JAY A. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

This, indeed, is a very special occasion for us. Not only is it a celebration of the twentieth anniversary of the Pritzker Architecture Prize, but also it is a ceremony to bestow the prize on Renzo Piano of Italy. And in a setting that is truly the zenith of many such occasions over the past two decades.

By moving this event each year, we have been striving to pay homage to significant people and places of architectural history, from Todai-Ji in Japan to the Palace of Versailles in France. There have been numerous other spectacular sites, not the least of which was right here in Washington - Dumbarton Oaks, The National Building Museum and the National Gallery of Art.

It's always difficult to say who is honoring whom when the ceremony locations are of such distinction. This year, there is no question that we are honored to be the guests of President and Mrs. Clinton here at The White House. We are grateful for your generous hospitality.

Holding these ceremonies at outstanding sites has been planned to make the prize as prominent as possible, so that we can be effective in calling attention to good architecture - which is after all, the purpose of the Prize. Two years ago, we were in a tent at the construction site of the new Getty Center in Los Angeles. If you haven't seen that, it's certainly worth a trip to Los Angeles. Last year, we were in another work-in-progress, the Guggenheim in Bilbao. Both of these sites gave everyone attending some feeling of how a building comes to reality.

Tonight, the excitement comes from the sense of the White House as a symbol of freedom and democracy, but we ought not to lose sight of the fact that it was designed by a young Irish immigrant named James Hoban (a fact which I didn't know until this evening). He's one of many virtually unknown architects throughout history who have designed many world-reknowned structures. With this prize calling attention to architecture of excellence, perhaps there'll be fewer unknowns.

We want to acknowledge our gratitude to the guiding lights of the prize, the members of the jury, led by J. Carter Brown. As a matter of fact, I've always felt that whatever success this prize has achieved is directly attributable to the quality of the jury.

Some of the previous Laureates are here as well, seven of whom have been chosen from the United States and fourteen from eleven other countries. That international tradition continues tonight.

Renzo Piano was born into a family of builders in Genoa, Italy in 1937. His father, grandfather and four uncles and an older brother were all contractors. Similarly, in my family we were all lawyers. There may even be a few here tonight who think that is hardly as noble a tradition. And I include my brother, an engineer, in that category. Renzo was 17 when he approached his father with the notion that he wanted to go to architecture school. His father's never-to-be-forgotten response was, "Why do you want to be <u>just</u> an architect? You can be a <u>builder</u>."

Through his projects, as well as words, Piano has answered, "The architect has the finest job in the world because on a small planet where everything has already been discovered, designing is still one of the greatest adventures possible." Mr. Piano has described it further as "a job on the frontier, walking a knife edge between art and science, between originality and memory, between the daring of the modern and the caution of tradition."

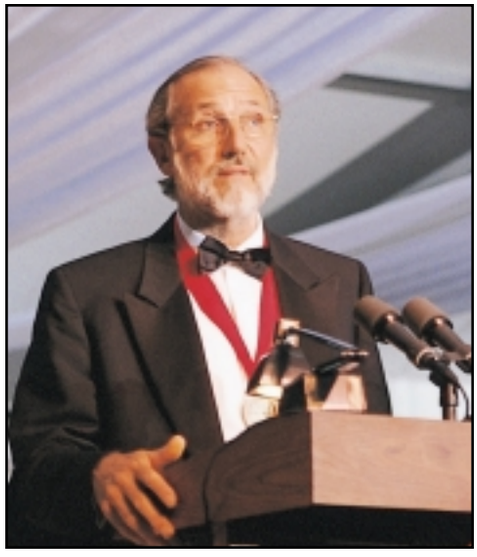
With his own philosophy thus defined, it is not surprising that the Pritzker Jury elected Renzo Piano for, and I quote: "architecture that reflects that rare melding of art, architecture and engineering in a truly remarkable synthesis…embracing the most current technology of this era with his roots in classic Italian philosophy and tradition."

By choosing a career as an architect rather than a contractor, he may have broken with a family tradition in one sense, but he has enhanced that tradition in ways his forebears could only have imagined. Please join me, Renzo.

For your restlessness and inventiveness…for over three decades of searching for new dimensions…for your versatility…and for your many successes, we are delighted, to present to you the Pritzker Architecture Prize of 1998.

RENZO PIANO

1998 LAUREATE



Mr. President, Mrs. Clinton, Mr. and Mrs. Pritzker, it is naturally a great honour for me to be awarded the 1998 Pritzker Prize. And first of all I would like to thank the members of the jury. They have taken on a tremendous responsibility in opening the doors of the temple to someone like me who has always lived outside of it.

I am very happy, proud and grateful to have been nominated architect of the year - whatever that means. It does sound a bit odd, this year's best-seller, the season's hit, the record of the month. Does this mean that architects have a sell-by date; that you throw away the architect at the end of the year?

But what exactly is an architect? What is architecture? I have been in this trade for thirty years and I am only just beginning to understand what it is. Firstly, architecture is a service, in the most literal sense of the term. It is an art that produces things that serve a purpose. But it is also a socially dangerous art, because it is an imposed art. You can put down a bad book; you can avoid listening to bad music; but you cannot miss the ugly tower block opposite your house. Architecture imposes total immersion in ugliness; it does not give the user a chance. And this is a serious responsibility - for now and for future generations. And architecture is an ancient profession, perhaps the world's oldest; or the second oldest if you prefer, a little like hunting, fishing, farming, exploring the seas. These are man's original activities from which all others stem. Immediately after the search for food, we find the search for shelter; at a certain point, man was no longer content with the refuges offered by nature and became an architect.

Finally, architecture mixes things up: history and geography, anthropology and the environment, science and society. And it inevitably mirrors all of them.

Perhaps I can explain myself better with an image. Architecture is like an iceberg. Not in the sense of the Titanic, that will take you down if you bump into it, but in the sense that the rest is submerged and hidden. In the seven eighths of the iceberg that lie below water, we find the forces that push architecture up, that allow the tip to emerge: society, science and art.

Architecture is society, because it does not exist without people, without their hopes, aspirations and passion. Listening to people is important. And this is especially difficult for an architect. Because there is always the temptation to impose one's own design, one's own way of thinking or, even worse, one's own style. I believe, instead, that a light approach is needed. Light, but without abandoning the stubbornness that enables you to put forward your own ideas whilst being permeable to the ideas of others.

I am no boy scout, and my appeal to the sense of service is not intended as moralistic. It is, very simply, an appeal to the dignity of our profession. Without this dignity, we risk losing ourselves in the labyrinth of fads and fashions.

Reading architecture as a service certainly means limiting its creative freedom, constraining it. Yet whoever said that creativity had to be free of any constraint? I would like to say more: the interpretation of society and its needs is the richness of architecture. Florence is beautiful because it is the image of Renaissance Italy, its artisans, its merchants, its patrons of the arts. Its streets, squares and palaces reflect Lorenzo de Medici's vision of society.

Architecture is science. To be a scientist, the architect has to be an explorer and must have a taste for adventure. He has to tackle reality with curiosity and courage to be able to understand it and change it. He has to be a "homo faber," in the Renaissance sense of the term. Think of Galileo: the telescope was invented to look out for ships, certainly not to study the movement of the stars. Theologians worried about the stars. He, instead, wanted to understand the heavens, and he fought against the most powerful lobby of his time to do it. This image represents a lot for me: a formidable lesson in curiosity for anything new, an independence of thought and courage in exploring the unknown.

Architects have to live on the frontier, and every so often they have to cross it, to see what is on the other side. They, too, use the telescope to look for what is not written in the sacred texts. Brunelleschi did not just design buildings, but also the machines to build them. Antonio Manetti recounts how he studied the mechanism of the clock in order to apply it to a system of large counterweights: this was how the structure of the cupola was raised. This is a lovely example of how architecture is also research. And it makes us think about an important thing: all of those whom we look up to as "classics," were in their own time great innovators. They were the cutting edge. They found their way by experimenting and taking risks.

In explaining their reasoning in assigning this prize, the jury makes a reference to Brunelleschi which fills me with pride and embarrassment at the same time. He is a model that cannot be reached, but only approached. If I have to compare myself to someone, I prefer Robinson Crusoe, an explorer capable of surviving in foreign lands.

Architecture is an art. It uses technique to generate an emotion, and it does so with its own specific language, made up of space, proportions, light and materials (for an architect, matter is like sound for a musician or words for a poet). There is one theme that is very important for me: lightness (and obviously not in reference only to the physical mass of objects). At the time of my early works, it was a game, a rather naive challenge of shapeless spaces and weightless structures. Later, this became my way of being an architect. In my architecture, I try to use immaterial elements like transparency, lightness, the vibration of the light. I believe that they are as much a part of the composition as the shapes and volumes.

And like in all arts there are difficult moments. Creating means grasping in the dark, abandoning points of reference, facing the unknown. Tenaciously, insolently and stubbornly. Without this stubbornness, which I find sublime at times, you remain outside of things. The adventure of thought comes to an end and academia begins.

To be truly creative, the architect has to accept all the contradictions of his profession: discipline and freedom, memory and invention, nature and technology. There is no escape. If life is complicated, then art is even more so.

Architecture is all of this: society, science and art.

And like the iceberg, it is the result of stratification that lasts thousands of years. Like the iceberg, it is a continuously changing mass, with the ice melting constantly and reforming in the water of the many oceans.

Architecture is thus the mirror of life. This is why the first thing I see in it is curiosity, social tension, the desire for adventure. These are things that have always kept me outside the temple. I was born into a family of builders, and this has given me a special relationship with the art of "doing." I always loved going to building sites with my father and seeing things grow from nothing, created by the hand of man. For a child, a building site is magic: today you see a heap of sand and bricks, tomorrow a wall that stands on its own; at the end it has all become a tall, solid building where people can live. I have been a lucky man: I have spent my life doing what I dreamt as a child.

I was seven years old in 1945, when the miracle of post-war reconstruction began. In the name of progress and modernity, a lot of stupid things have been said and done. But for my generation, the word "progress" really meant something. Every year that went by took us further from the horrors of war and our life seemed to improve day by day. Growing up in that period meant having an obstinate belief in the future.

I belong to a generation of people who have maintained an experimental approach throughout their life, exploring different fields, ignoring boundaries between disciplines, reshuffling the cards, taking risks and making mistakes. And in many different fields. From theatre to painting, cinema, literature and music. Without ever talking about culture. Culture is a fragile term which can disappear like a will-o'-the-wisp just when you call it up. This all makes you grow up instinctively optimistic and makes you believe in the future. It is inevitable. But at the same time, you love your past (as an Italian, or, rather, European, you have no choice). And so you live in a limbo between gratitude towards the past and a great passion for experimentation, for exploration of the future.

The final words of Francis Scott Fitzgerald's *The Great Gatsby* come to mind: "so we beat on, boats against the current, borne back ceaselessly into the past."

I find this a splendid image, an emblem of the human condition. The past is a safe refuge. The past is a constant temptation. And yet the future is the only place we have to go, if we really have to go somewhere.

PRESIDENT CLINTON

Thank you very much. Mr. Piano, congratulations and thank you for your marvelous remarks. Professor Scully, thank you for the almost breathtaking education in such a short few moments. I thank, J. Carter Brown and the Prize jury and Jay and Cindy Pritzker, and indeed the entire Pritzker family for this Prize and for their many contributions to our nation.

Frank Lloyd Wright once said that every great architect is necessarily a poet. He must be a great original interpreter of his time, his day, his age. Renzo Piano has certainly done that and we congratulate him and thank him for his many gifts to our age. Your creations will endure as some of our century's most timeless gifts to the future.

As Hillary said, we have invited all the American people to take part in a national celebration of the coming millennium, challenging individuals and communities across our country to think about what values and heritage we carry with us into the future, what gifts we want to leave to the future, what kind of millennium we want to build. I invite all of you to lead us in that celebration.

Professor Scully once said that architecture is the continuing dialogue between the generations. Well, tonight I thank all of you who have shaped that dialogue and I ask you to help to tell the American story in a new Century. Our buildings, our monuments embody our frontier spirit, our exuberance, our optimism, our determination. In honoring the past, you can help us to imagine the future that will continue to be full of all those good qualities. Let me say tonight I listened carefully to what everyone else said.

I couldn't believe that Professor Scully remembered the story I told him about the Jefferson Monument. I don't believe anyone pointed out that while James Hoban is the relatively unknown, young, Irish architect, that actually built this White House, he did it by defeating an anonymous plan presented by Thomas Jefferson. But it is just as well because Mr. Jefferson, was the architect of something even more important than the White House. He built the American Creed. And I might say parenthetically, in America ever since then, all politicians have tried to convince people that they were architects. If you listen to them speak long enough, you would be convinced that we were all born in log houses that we built ourselves.

But on a serious note, think of the American creed. We hold these truths to be self-evident, that we are all created equal, endowed by God and with the right to life, liberty, the pursuit of happiness. We have bonded together ourselves because we cannot fully pursue, protect or enhance these rights alone, as individuals. And we dedicate ourselves to form a more perfect union. In other words, we dedicate ourselves to an act of creating and building that will never be finished. An architect conceived of that.

And I say that to you tonight on the edge of the millennium, because Hillary and I, and the members of our Administration who are here, many in the Congress and others - we've worked very hard these last five and a half years to build a good house for America, where everybody has a home. Where we share the same foundation, the protection of the same roof and the same walls where we respect our differences and value our unity. And now together we have to build at least the foundations for America's home and the world's home in a new century. Yes, it will need steel and stone and wood and glass and light and air and trees and gardens, music and quiet. It also will need a lot of vision and hope.

The longer I serve in public life in many ways the more idealistic I become. But I see day in and day out that the world is composed of builders, wreckers and idlers. And most people in politics are either builders or wreckers. All of you are by nature, instinct, training, and will, builders. The country and the world needs its builders. Those with imagination and hope and heart who understand that with all the differences that exist in the world, our common humanity and our common relationship to the eternal and to our earthy home is far, far more important. In the end that is what we have honored tonight and America is in your debt. Thank you and God bless you.

(left to right) President and Mrs. Clinton, Mrs. Jay Pritzker, Jay A. Pritzker, Mrs. Piano and Renzo Piano.

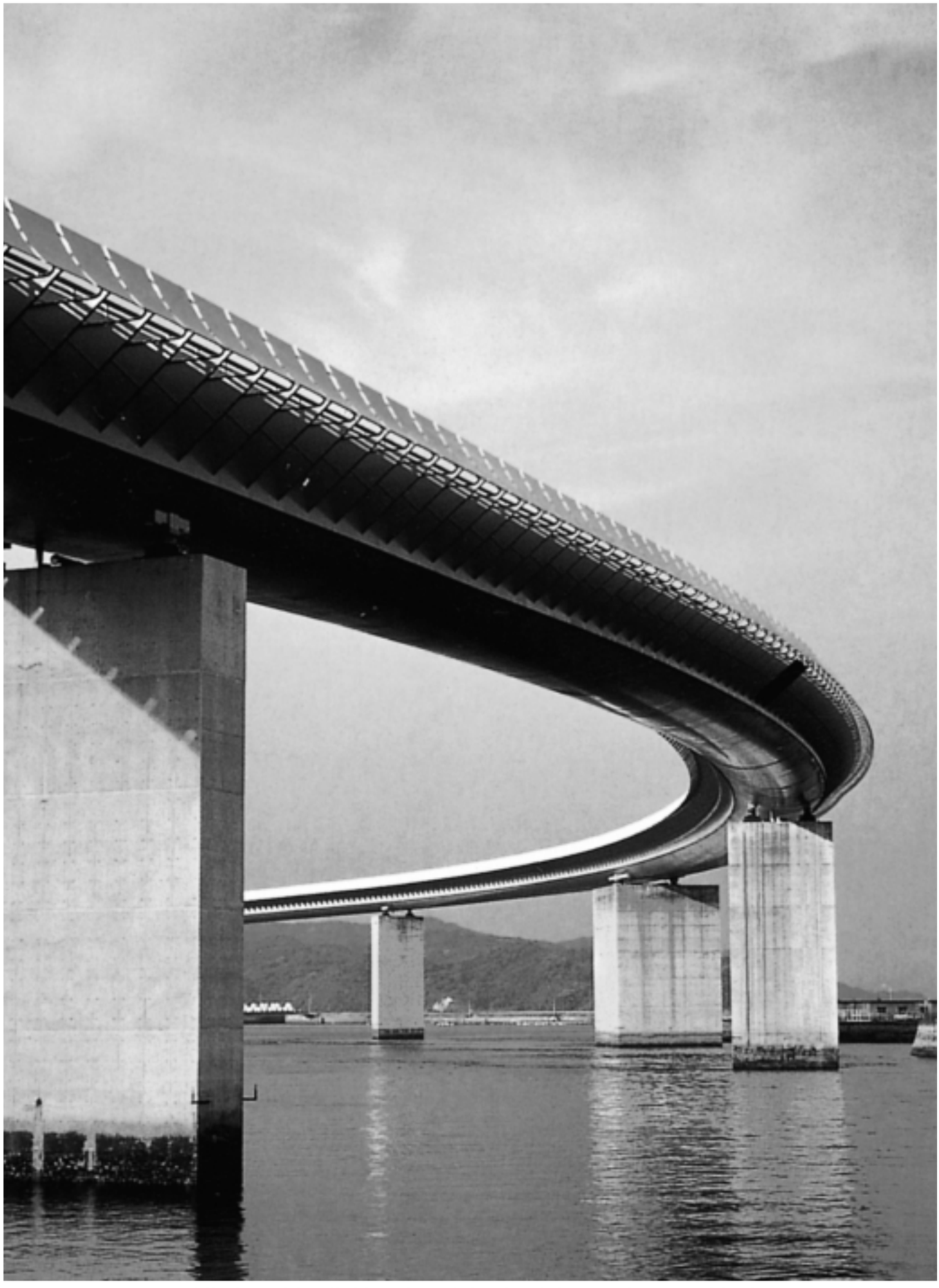
Photo by M. Denancé

Reconstruction of the Atelier Brancusi, Paris, France — 1997

Photo by C. Richters

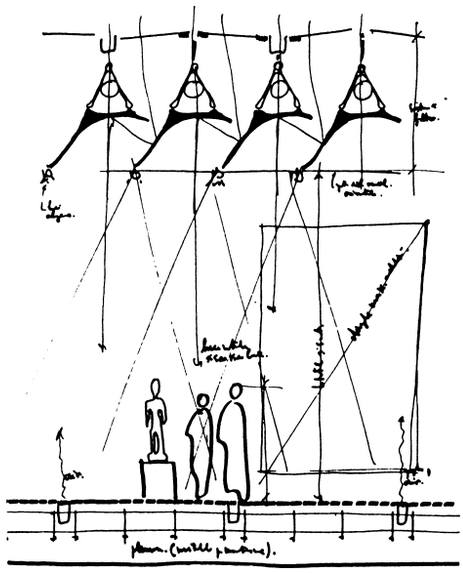
The Beyeler Foundation Museum
Basel, Switzerland
1997

Photo by M. Denancé



Ushibuka Bridge linking three islands of the Amakusa Archipelago, Japan — 1997

Photo by Paul Hester



Drawing illustrating the roof system of “leaves” for adjusting the amount of light admitted to the galleries.

The Menil Collection Museum
Houston, Texas — 1987

Photo by Paul Hester

Photo by Hickey Robertson

The Cy Twombly Gallery at the Menil Collection Museum
Houston, Texas — 1995

Photo by Hickey Robertson

The Architecture of Renzo Piano - A Triumph of Continuing Creativity

BY

Colin Amery
Author and Architectural Critic, *The Financial Times*
Special Advisor to the World Monuments Fund

It was modern architecture itself that was honored at the White House in Washington, D.C. on June 17, 1998. The twentieth anniversary of the Pritzker Prize and the presentation of the prestigious award to Renzo Piano made for an extraordinary event. Piano's quiet character and almost solemn, bearded appearance brought an atmosphere of serious, contemporary creativity to the glamorous event. The great gardens and the classical salons of the White House were filled with the flower of the world's architectural talent including the majority of the laureates of the previous twenty years. But perhaps the most significant aspect of the splendid event was the opportunity it gave for an overview of the recent past of architecture at the very heart of the capital of the world's most powerful country. It was rather as though King Louis XIV had invited all the greatest creative architects of the day to a grand dinner at Versailles. In Imperial Washington the entire globe gathered to pay tribute to the very art of architecture itself.

Renzo Piano was not overwhelmed by the brilliance of the occasion, on the contrary he seized his opportunity to tell the world about the nature of his work. In his own words, he firmly explained that architecture is a serious business being both art and a service. Those are perhaps two of the best words to describe Renzo Piano's work. He was honored by the Pritzker jury because his work has achieved a balance between art and function. It has also always succeeded in being humane, intelligent and resourceful.

Building is in Piano's blood. He is the true scion of a male line of builders his grandfather, father and brother were all involved in construction as were his four uncles. He is also Italian - a member of that nation that brought Western architecture to utter maturity. As Piano said at the White House any architect born in Italy is literally, "swimming in tradition." But there was never any question of Piano drowning - (he is after all a good and practical Genoese sailor) but he is as interested in invention as in observing architectural convention.

Piano's Italian roots are very key in understanding his work. In Italy it is easier than in many countries for architects and engineers to be closely involved in the construction process and to become developers. His family in Genoa were constructors and his decision to become an architect and to train professionally in

Milan could have separated him from the daily realities of construction. In fact there was no chance of that because the joy of building had been bred into him from childhood. Piano still talks warmly of his youthful visits to his father's building sites where he saw the entire process of building as something of a miraculous event. He was born in 1937 and so his formative years were spent seeing a country reconstruct itself after the war. It was not just the buildings that were being replaced or renewed it was, what Renzo Piano calls "the re-establishment of a normal life."

I think that this idea of the normal is a very important one in relation to Piano's career. He has been original but not revolutionary. His design solutions are the result of analysis and research and are the best, practical answers to specific problems. There is a sense in all his works of a problem solved - sometimes in a way that is aesthetically thrilling or even strange- but always you know that he just wants to make the building work as well as it possibly can. He may try an experiment to solve the problem but he will not build anything that is not an intelligent solution.

Renzo Piano became famous at a relatively young age for an architect. He was only 35 when he won, with Richard Rogers, the competition in 1971 to build the Pompidou centre in Paris. One of his original ideas for the Centre had been to build a giant inverted pyramid but his clear belief in functionality and logic led him and Rogers to opt for the clarity of the giant rectangle of a city block. The Pompidou has been very controversial but it has become during its lifetime exactly what Piano and Rogers wanted it to be - "a joyful urban machine." Interestingly Piano gets very annoyed if the Pompidou Centre is described as High Tech. Instead he sees it as a parody of the technological obsessions of our times. One of the most important results of the winning of the competition was the meeting between Renzo Piano and the engineer Peter Rice of Ove Arup and Partners. There was instant rapport between this brilliantly inventive British engineer and the young Italian architect, and Peter Rice was to be Piano's engineer until his premature death in 1992.

There was to be a curious time after the Pompidou Centre opened in 1977. Piano felt a sense of exhaustion and fatigue. It had been an enormous lesson in both architecture and life and a triumph for teamwork and constructional innovation. It must have seemed to the young architect that this would never be repeated. In some ways he would have been right. He was never to build with Richard Rogers again and he was to abandon the kind of colourful anarchy of the sixties that infused the Pompidou.

There is no doubt that the next building that, chronologically, Piano was to build for the arts was to be altogether more serious and more modern than Paris's Pompidou. The Menil Collection in Houston, Texas is undoubtedly one of the best and most original museum buildings in America. It owes its success to the client, the late Mme. Dominique de Menil's intense involvement in the design of the setting for her collections and her successful rapport with her architect. It also, in my view, demonstrates the essence of what Piano is about. He was asked to design a museum in a low scale residential area in Houston that is not monumental and yet houses some of the finest works of art in the world. He was asked to avoid the neutrality of the usual modern gallery spaces. He was asked to provide changing "natural" light while ensuring that the works of art were appropriately protected, secure and conserved. His response was, with his engineer, Peter Rice to solve these challenges in such away that he designed a unique, beautiful and restrained museum. The lightweight concrete "leaves" that form the roof were designed to divert the Texan

sun, the timber clad walls are practical in cooling the interior while being contextual with the surrounding clapboard houses. He has varied the finishes and scale of the galleries in such a way that it is possible to see "primitive" art against the planted courts and large scale abstract paintings in big cool spaces. But the most memorable element of this Texan treasure house is *the light*. And it is light that always fascinates Piano. It is what he calls "an element of construction that is not touchable," and yet it is what he uses best, as a core component of his architecture.

The Menil collections have gone on growing since the Houston museum opened in1986 and Piano completed as recently as 1995 a special small pavilion to house the collection of subtle drawings and paintings by Cy Twombley. This simple, concrete-faced square set of top-lit galleries stands like a modest temple at the foot of the Parthenon of the main museum. The low light levels within make a calm and composed setting and an elegant one.

Renzo Piano himself is a far cry from the dogmatic architects of early modernism. He is keen to explain how buildings are made and to convey to others the thrill he felt when he spent time as a child on the building site. In the late seventies he both made television programmes and conducted public participation town planning exercises that were highly successful and enjoyable. There is never any question of mere lip-service - Piano means it when he says that the great themes for an architect today are:

1. the quality of the domestic environment
2. the rehabilitation of derelict areas of cities and
3. especially in Europe - the reclamation of historic buildings.

In his television series he revealed a very romantic side of his nature when he spoke of the incredible construction feats achieved in the building of the medieval cathedrals. Using models he showed the wonders of both medieval fabrication and celebrated the involvement of the whole community in the creation of the giant works of art and praise.

Giant buildings are not strange today to Renzo Piano - the scale of his achievement by the Millennium will be extraordinary. The Kansai Airport at Osaka, Japan; the Padre Pio Pilgrimage church at Foggia, Italy; the reconstruction of the Potsdamer Platz in Berlin, Germany; the National Centre for Science and Technology in Amsterdam, Holland; the auditorium in Rome, Italy; the two hundred metre tower for Sydney, Australia. These are only the highlights, and each one is of great importance. But I have always felt that what makes Piano unique is that he and his teams of collaborators in Genoa or Paris working in the Renzo Piano Building Workshop are as inspired, and sometimes more so, by the special problems of unique and small projects. From the work that goes into these "seeds" grow the skills and innovative ideas that flower and develop on a larger scale. These workshops are remarkable places - democratic, collaborative and inspiring.

At Punta Nave on the Ligurian coast looking across to the active sea lanes of the harbour at Genoa Piano has designed and built his own workshop in collaboration with UNESCO. Following on from researches into the properties of plant fibres for architecture that he began in Senegal, Piano and his brother Ermanno's firm collaborated with UNESCO to build a plant research station and the workshop on the steep cliff between the mountains and the sea. Looking like a giant glass butterfly that has delicately landed on the cliff - this is the terraced studio that is part of the land and the sea. UNESCO scientists are growing bamboo and agave and cane on

the ancient man made terrain and every one working in the studio is close to greenery and conscious, because of the glass and louvre roofs of the changing quality of natural light. Although the studio environment is experimental it is also the safe harbour to which the adventurous architects and engineers return from their world-wide wanderings. Because of the continual advances in the technology of communication the workshop is in touch with the world. What Piano has called "technological ubiquity" makes the world smaller and simultaneously allows the possibilities of working close to nature.

It was from this cliff side in Italy that one of the workshop's most remarkable creations was designed for a site on the other side of the world. The workshop won an international competition in 1991 to design the Tjibaou Cultural Center in Noumea - a Pacific island territory in New Caledonia. These French colonies are peacefully gaining independence and the French government is building this centre named after the late Jean Marie Tjibaou. To record and exhibit the culture of the Kanak peoples. The island site is incredibly beautiful - pine covered hillsides on Pacific lagoons at the well named Magenta Bay. The winning design is a series of ten timber huts arranged in village groupings among the pines. The tall conical huts are completely traditional in shape - but they are built in a contemporary way. They are tall timber structures that use the vernacular ways of climate control - the Pacific breezes blow through adjustable skylights and making a strange and authentic sound. Piano has captured the wind as well as the light of the Pacific.

There was a real danger that a western architect could have presented a scheme that was a kitsch rendering of traditional styles. Piano and his colleagues were more than aware of this possible pitfall and it is a tribute to their approach that their design appears indigenous while being contemporary. This unique project is a pure and lovely demonstration of the skills of Piano and his workshops. The center is of such delicacy and tactful beauty that the vulnerable islands are genuinely enhanced by its presence. The care that has been taken is infinite and these ten huts grouped among the pine trees are possibly Piano's most typical and successful buildings. They demonstrate his approach - he won the competition because he did not arrive in the islands with any luggage - just the skills to create buildings that learn from their surroundings

Another example of the unique way of working that has been developed by the workshop is the new great church and pilgrimage centre near Foggia in Pulgia, Italy that will commemorate the sacred life of the Capuchin monk, Padre Pio. Initially Piano was reluctant to accept this commission but was persuaded by the daily fax messages from the priests urging him with Biblical quotations. The result of these Divine urgings has been a building that returns to the roots of stone construction and will centre on a domed church supported on a fifty metre stone arch, which is the longest supporting span ever built from stone. The roof and the pavements will also be made of stone so that the entire building will seem to be part of the landscape. There is something very moving about the idea of a highly contemporary architect being asked to design for a new church for the Millennium that commemorates the life of a monk marked by the stigmata of Christ, who is about to be canonised as a twentieth century saint. To mark this Renzo Piano returns to his enthusiasm for the Gothic - not in this case just as a teacher but as a constructor and what he has said is his perpetual desire to find out "what can be done with stone today".

This curiosity to extend materials and engineering solutions to their practical limits is the driving force of his workshops. But this is not done for any wish merely to demonstrate virtuosity but as a continuing exercise in creativity. Piano rises to any challenge in a positive way. When he was taken to see the site of the new Kansai airport in Japan - he was not fazed by the fact that to get there he had to taken out in a boat from Osaka harbor. When it was explained to him that there was no site and that an artificial island was to be made on piles driven into the seabed he was not disturbed. Instead he reacted in a very "Piano way." He seems to find it easy to transfer his thoughts into the heart of the problem. In this case he became a plane and his first drawing was of a large glider landing neatly on the new island. This aeroplane became the airport. The fuselage is the main hall and the wings are stretched out to welcome the landing aircraft and their passengers. It is a brilliant design coup that has produced one of the largest buildings ever constructed. It was the last structure to be engineered by Renzo Piano's great collaborator - sadly he did not live to see it completed and opened in 1994.

In Berlin the challenges are not simply ones of scale and size but also of time. Time is what makes cities what they are - products of growth and decay, peace and war, love and hate. All of these emotions and qualities are magnified a thousandfold in Berlin as it prepares to become the new capital of a united Germany. Piano has only five years (started in 1996) to build a huge quarter of the city around the Potsdamer Platz. Some six hundred thousand square metres of land are involved and on completion some forty thousand people will be working and living there. A spherical Imax cinema will loom over the development like a great glass moon but the key to the success of such a large-scale development in the new square between Alte Potsdammerstrasse and the Kulturforum. A crescent of canal side buildings will culminate in the high tower for Daimler Benz clad in terra cotta - a material that Renzo Piano has been reviving with considerable success and which will be widely used as a unifying element throughout the Potsdamer Platz project.

The remarkable scope of Piano's work makes him a truly international architect. Is it possible to detect some unity in the diversity of his work? The jury of the Pritzker Prize commended him for his, "restlessness and inventiveness" and for his "searching for new dimensions and his versatility". They also appreciated the rare synthesis in all his work of art and engineering. There is no doubt that it is the maturing of that synthesis that makes him a renaissance character in our time. In the journey from the Pompidou Centre in Paris to the winter garden of the Beyeler Foundation Museum in Basel is one from youthful pioneering experiment to elegant contemplative creativity. Renzo Piano is an outstanding, independent force in architecture today. His father, who first took him to the construction site, would be proud of him today, both as an architect and a master builder. But it would be wrong to ignore the incredible team that he has built up in his studios. He does run an international workshop that is as influential as any craftsman's workshop of the renaissance. He is always the first to acknowledge the help of his team and his innate modesty is completely refreshing in an architectural world where egotism is not exactly unknown. Piano's legacy is a corpus of invention - that inspires all who build and all who have the pleasure of using his buildings - in both hemispheres of the world.

IRCAM Extension, Institute for Acoustic Research
Paris, France — 1990

Columbus International Exposition, Genoa, Italy — 1992

Photo by Publifoto

Photo by M. Denancé

Potsdamer Platz Reconstruction, Debis Office Tower, Berlin, Germany — 1997

Lowara Company Offices, Vicenza, Italy — 1985

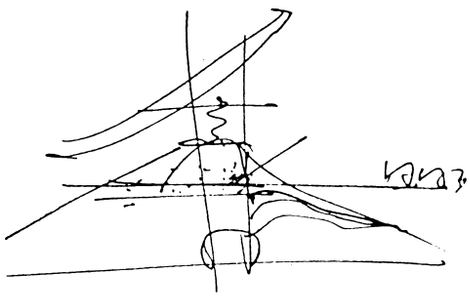
Thompson Optronics Factory, Saint Quentin-en-Yvelines, Paris, France — 1991

Photo by Berengo Gardin

IBM Travelling Pavilion — 1982

Photo by Berengo Gardin

San Nicola Stadium
Bari, Italy — 1990



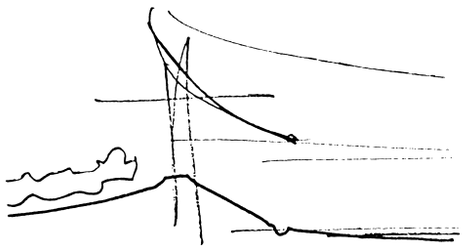
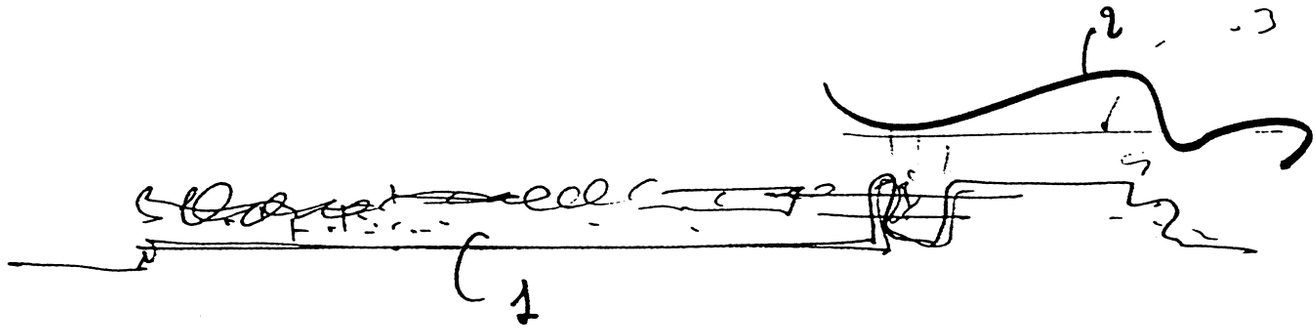


Photo by M. Denancé

Photo by S. Ishida

Kansai International Airport Terminal (this page and opposite)
Osaka, Japan — 1994



A sectional sketch by Piano showing the assymetrical curves of the terminal roof and the tree planted land side of the project.

Photo by Sky Front

Chronological List of Selected Projects

Completed Projects

(listed by completion year)

1964
Lightweight Structures

1973
Office building for B&B
Como, Italy

1974
Free-Plan Houses
Cusago, Milan, Italy

1977
Georges Pompidou cultural centre
Paris, France

IRCAM, Institute for acoustic research
Paris, France

1979
Participation project for the rehabilitation of historical centers
Otranto, Italy

1980
VSS Experimental vehicle for FIAT
Turin, Italy

1982
Housing in Rigo district
Perugia, Italy

Calder retrospective exhibition
Turin, Italy

1984
Schlumberger factories rehabilitation
Paris, France

Musical space for Prometeo opera by L. Nono
Milan andVenice, Italy

Office building for Olivetti
Naples, Italy

1985
Office building for Lowara factory
Vicenza, Italy

1986
IBM Travelling Exhibition in Europe

Museum for the Menil Collection
Houston, Texas

1987
Headquarter for Light Metals Experimental Institute
Novara, Italy

1990
San Nicola Football stadium
Bari, Italy

Bercy commercial center
Paris, France

IRCAM Extension
Paris, France

Cruise ships for P&O
U.S.A.

Housing for the City of Paris, Rue de Meaux
Paris, France

Thomson factories
Guyancourt, France

1991
Underground stations for Ansaldo
Genoa, Italy

1992
Headquarter for the Credito Industriale Sardo
Cagliari, Italy

Columbus International Exposition; Aquarium and Congress Hall
Genoa, Italy

1994
Lingotto Congress-Concert Hall
Turin, Italy

Kansai International Airport
Osaka, Japan

1995
Cy Twombly Pavilion
Houston, Texas

Meridien Hotel at Lingotto and Business Center
Torino, Italy

Headquarter Harbour Authorities
Genoa, Italy

1996
Contemporary Art Museum, Cinema, Offices, Congress Centre, Landscape, Cité Internationale
Lyon, France

I Portici (Shopping Street at Lingotto)
Turin, Italy

1997
Reconstruction of the Atelier Brancusi
Paris, France

Museum of Science and Technology - "New Metroplis"
Amsterdam, The Netherlands

Museum of the Beyeler Foundation
Riehen, Basel, Switzerland

Ushibuka Bridge
Kumamoto, Japan

Debis Tower, Potsdamer Platz
Berlin, Germany

Wind tunnel for Ferrari, Maranello
Modena, Italy

1998
Cultural Center Jean Marie Tjibaou
Nouméa, New Caledonia

Mercedes Benz Design Center
Sindelfingen, Stuttgart, Germany

Lodi Bank Headquarters, Lodi
Lodi, Italy

Daimler Benz Potsdamer Platz Project: Musical Theatre, IMax Theatre, Offices, Residentials, Retails
Berlin, Germany

Projects in Progress

(listed by year begun)

1988
Commercial and Offices Center
Lecco, Italy

1991
New Church for Padre Pio
Foggia, Italy

1994
Auditorium Roma
Rome, Italy

Reconstruction of the Unesco headquarters
Place de Fontenoy, Paris, France

1995
Interior and Exterior Rehabilitation of the Pompidou Center
Paris, France

Commercial settlement
Nola,Napoli Italy

1996
Contemporary Art Museum Smallands Arena
Varnamö, Sweden

Urban rehabilitation for the Barilla area
Parma, Italy

High-Rise office block and residential building
Sydney, Australia

Completion open spaces, Old Harbour
Genova, Italy

1997
KPN Telecom office tower
Rotterdam, The Netherlands

Auditorium Parma, ex-area Eridania
Parma, Italia

Harvard University Art Museum Master Plan Renovation and Expansion Project
Cambridge, Massachusetts, U.S.A.

Hotel and Casino, Cité Internationale
Lyon, France

1998
Headquarters for the Newspaper *Il Sole 24 Ore*
Milan, Italy

Cloister of the Capuchin Monks
San Givovanni Rotondo, Foggia, Italy

Hermes Tower
Tokyo, Japan

1999
Paul Klee Museum
Bern, Switzerland

Polytechnic University, Cinema and Offices at Lingotto
Turin, Italy

Films and T.V. Activities

1978

G.Macchi—**Habitat**- by RAI (Italian)

1985

G.Macchi—**The Georges Pompidou Centre in Paris**- by RAI (Italian)

M.Arduino
Piano di recupero del quartiere del Molo
(Italian)

M.Arduino—**Genova Città di Colombo**
(Italian)

M.Arduino
IBM L'architettura della mostra
(Italian and English)

M.Arduino—**La macchina espositiva**
(Italian)

M.Arduino-**L'utensile multiplo** (Italian)

1986

M.Arduino-**Cantiere Aperto** (Italian)

CCI Centre Pompidou-**Renzo Piano** (Italian)

M.Arduino
Conversione degli stabilimenti Schlumberger
(Italian)

1989

Renzo Piano- BBC (English)

1991

Effetto Piano- RAI 2 (Italian)

1992

L'Appuntamento TMC by Alain Elkann (Italian)

The Late Show BBC **Renzo Piano**
by Waldermar Januszczak (English)

Genova, anno zero RTSI-Swiss television (Italian)

1994

21st Century Airport
Kansai International Airport
Osaka, Japan Channel Four, England
by the Skyscraper production (English)

1996

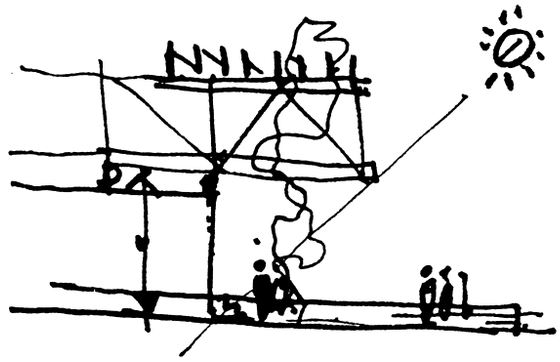
Südwestfunk Renzo Piano
for Südwest 3, BI Berlin, Bayern 3 ARD (German)

1997

R.Piano, Out of the Blue, CD Rom,
ACTA-RAI-RPBW-UTET (Italian-German-English-French)

An Enhanced Interview, Renzo Piano
on newMetropolis, Amsterdam CD Rom,
Ann Maes Design & Nuova Communications
(English)

For further details on the Renzo Piano Building Workshop, please visit their internet site at www.rpwf.org.



Renzo Piano sketch for the Beyeler Foundation Museum — Riehen, Basle, Switzerland

Exhibitions

1967
Triennale
Milano, Italy

1969
Architectural Association
London, England

1970
Musée des Arts Decoratifs
Paris, France

1982
RIBA, London

Paris Biennale

IN-ARCH
Rome, Italy

Palazzo Bianco
Genova, Italy

1983
Sottochiesa di San Francesco
Arezzo, Italy

Museo di Capodimonte
Napoli, Italy

Architectural Museum
Helsinki, Finland

1984
MASP
Sao Paulo, Brasil

Columbia University
New York, New York

Rice University,
Houston, Texas

University of Southern California
Los Angeles, California

Pennsylvania University
Philadelphia, Pennsylvania

1985
Cultural Institute
Tokyo, Japan

Internationale Bauhausstellung
Berlin, Germany

M.I.T.
Boston, Massachusetts

1986
University of New South Wales
Sydney, Australia

Palladio's Basilica
Vicenza, Italy

Vancouver Museum
Vancouver, Canada

1987
9H Gallery,
London, England

Menil Museum
Houston, Texas

Sorbonne Chapel
Paris, France

1988
Vieille Charité
Marseille, France

Expo' 2000
Moscow, Russia

1989
Royal Institute of British Architects
London, England

1990
Toko Museum
Tokyo, Osaka, Nagoya, Sapporo, Japan

1992
Architectural League
New York, New York

1993
Menil Collection
Houston, Texas

Aedes Gallery
Berlin, Germany

MOPT Gallery
Madrid, Spain

1994
Carnegie Museum of Art
Pittsburgh, Pennsylvania

Art Institute of Chicago
Chicago, Illinois

GA Gallery
Tokyo, Japan

1995
Netherlands Architecture Institute
NAI, Rotterdam, The Netherlands

1996
Light Construction
Museum of Modern Art
New York, New York

Potsdamer Platz exhibition
Genova, Italy

Italian Design
Triennale, Milano, Italy

VI International Exhibition
of Architecture Biennale
Venezia, Italy

1997
Out of the blue
Kunst-und Ausstellungshalle
Bonn, Germany

Out of the blue
Villa Pignatelli
Napoli, Italy

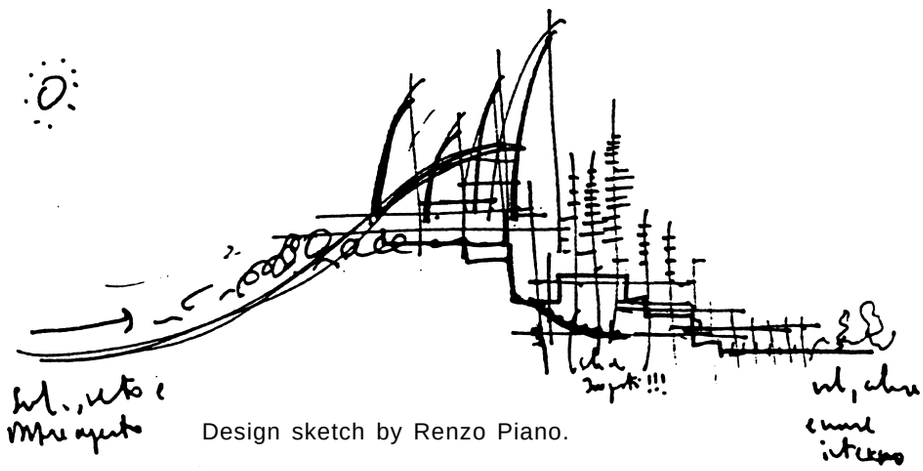
Renzo Piano Workshop
Beyeler Fondation
Riehen, Basel, Switzerland

Roma Auditorium
La Serra, Rome, Italy

1998
Out of the blue
MA Gallery
Tokyo, Japan

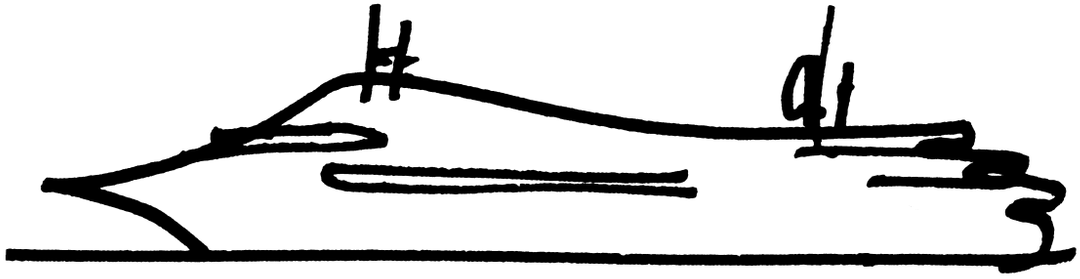
Photo by Gollings

Tjibaou Cultural Centre, Nouméa, New Caledonia — 1998



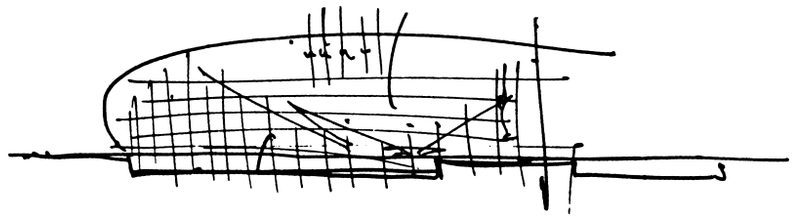
Design sketch by Renzo Piano.

The Crown Princess — 1990

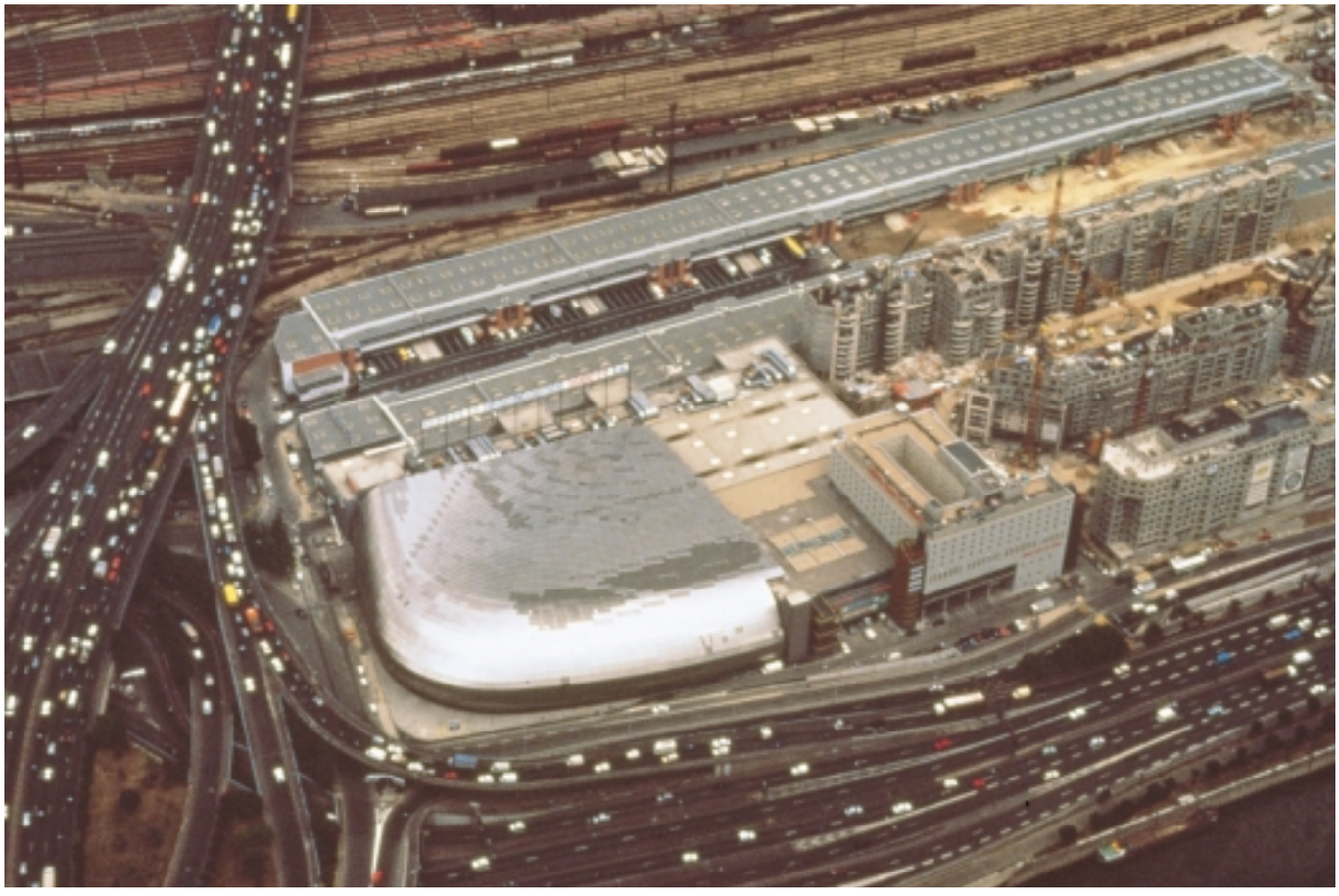


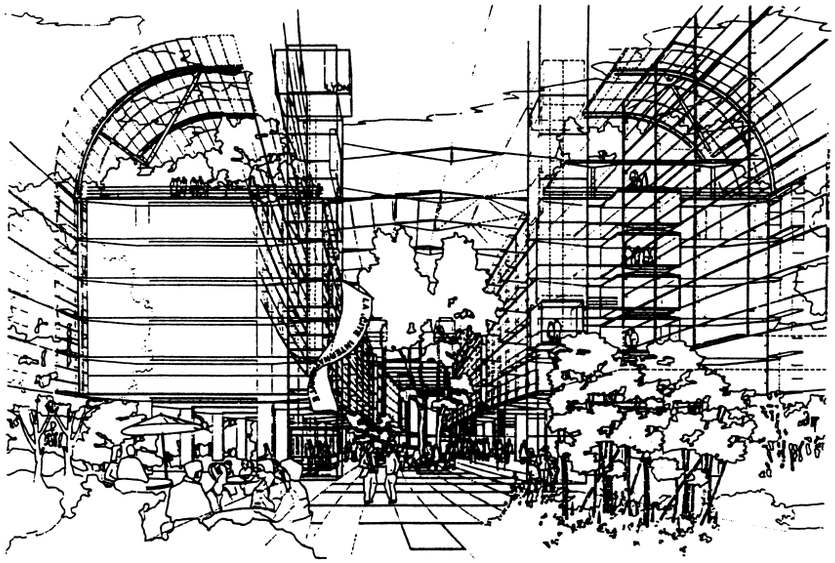
Experimental Car for Fiat — 1980

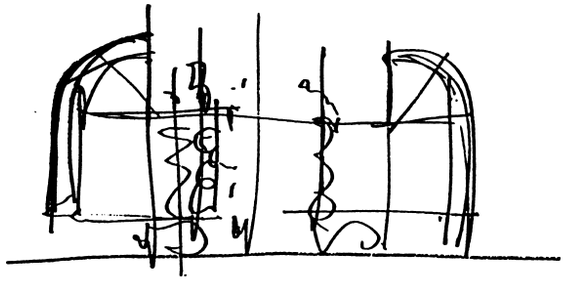
Photo by G. Berengo Gardin



Bercy 2 Shopping Center
Charenton le Pont
Paris, France — 1990







Environment, Congress Center and Offices
Cité Internationale
Lyon, France —1996

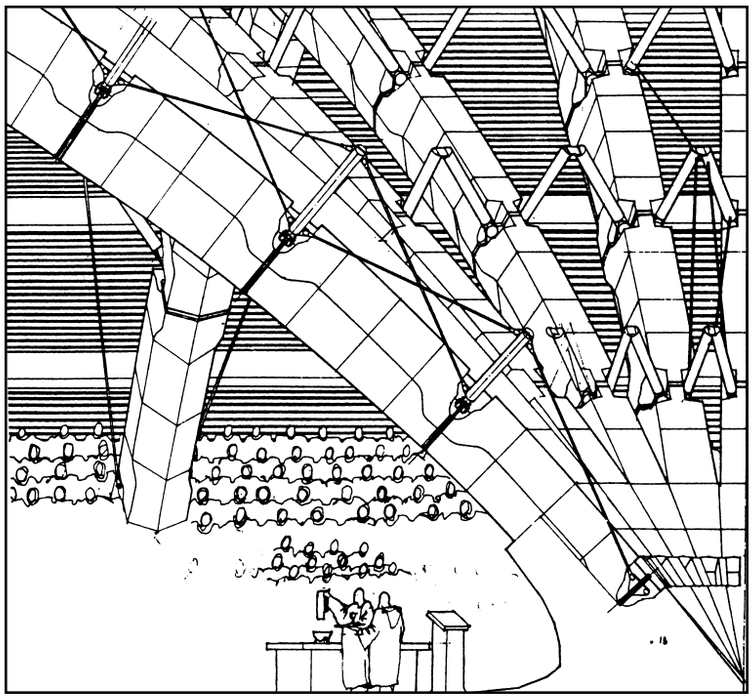
Photo by M. Denancé

Photo by M. Denancé

Lingotto Factory Conversion, Turin, Italy — 1994

Photo by M. Denancé

Photo by Rotta



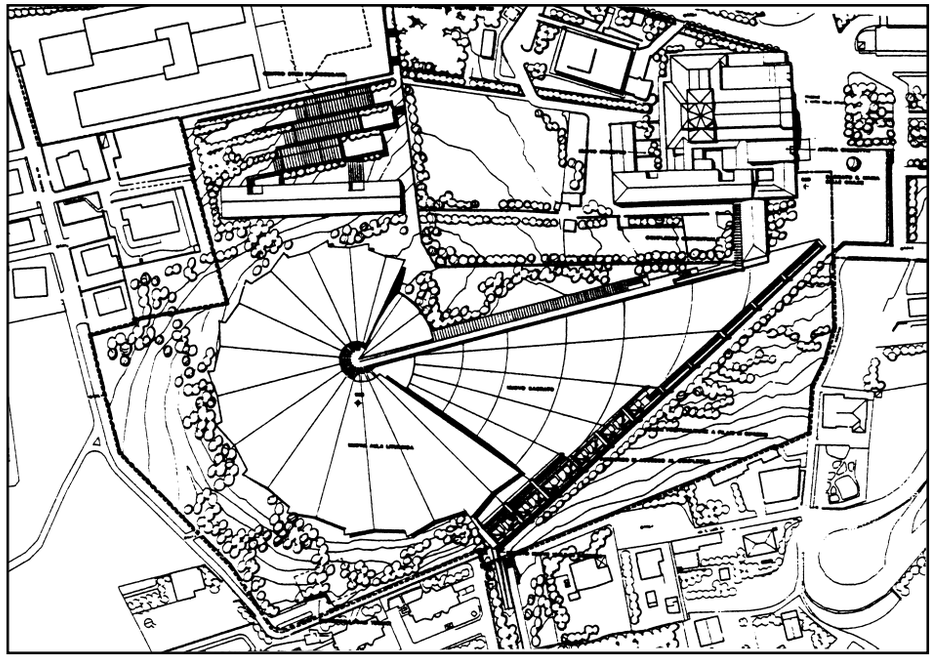
The Padre Pio Pilgrimage Church
San Giovanni Rotondo, Italy — 1991

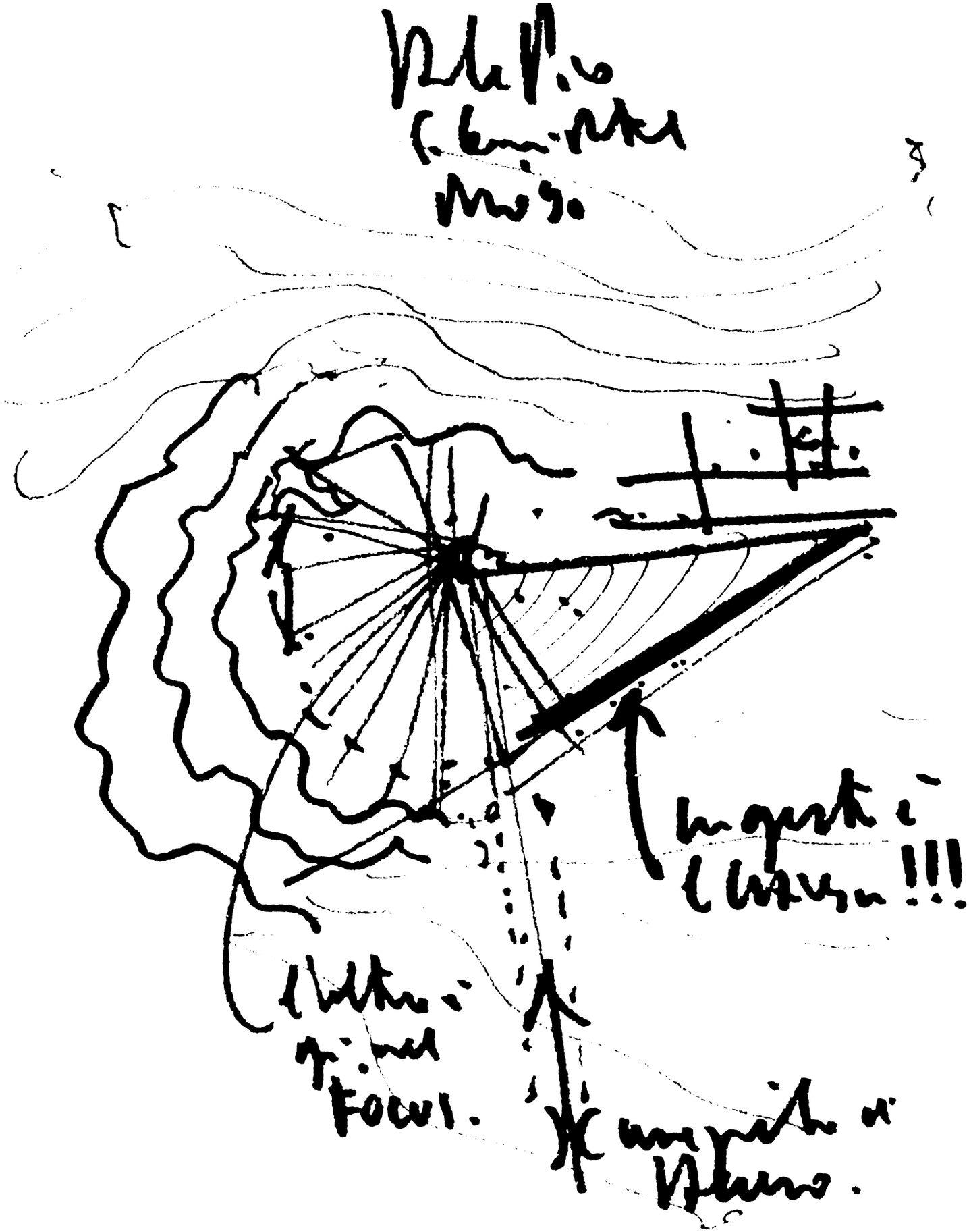
(left) Drawing of one of the arches, a study of the primary and secondary structure.

(center) A model showing a portion of the church.

(bottom) A roof-view plan of the church, piazza, and nearby context.

(opposite page) A Renzo Piano preliminary concept sketch.





The Renzo Piano Building Workshop Punta Nave, Genoa, Italy — 1991

Photo by Fregoso & Basalto

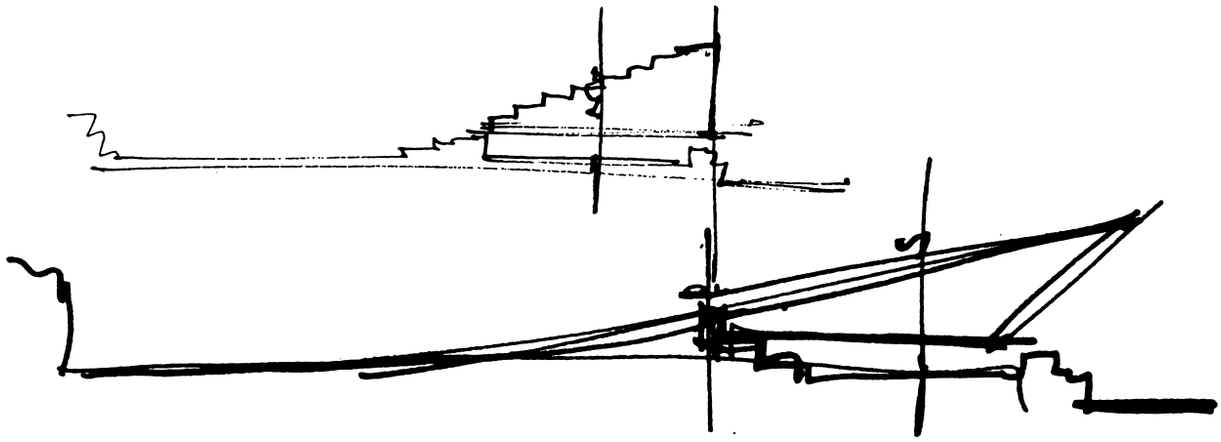


Photo by M. Denancé

National Center for Science and Technology, Amsterdam, The Netherlands — 1997

HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the *art of architecture*. It has often been described as "architecture's most prestigious award" or as "the Nobel of architecture." The ceremony this year at the White House celebrated the twentieth anniversary of the prize.

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities.

Jay A. Pritzker, president of The Hyatt Foundation, explains, "We had become particularly interested in architecture because we were so heavily involved with the planning, design and construction of hotels around the world. We became keenly aware of just how little regard there was for the art of architecture."

He continues, "By honoring living architects for their achievements, we felt we could encourage and stimulate not only a greater awareness of the buildings around us, but also inspire greater creativity within the architectural profession."

The prize was established in 1979 with many of its procedures and rewards modeled after the Nobels. Laureates of the Pritzker Architecture Prize receive a $100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

It was determined that nominations would be accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark, Lord Clark of Saltwood, noted English author and art historian, as well as former director of the London National Gallery.

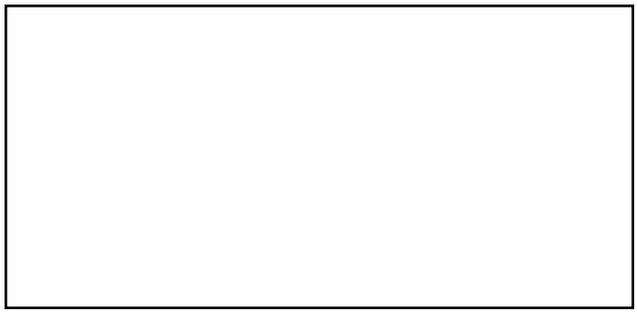
The present jury comprises the already mentioned J. Carter Brown, director *emeritus* of the National Gallery of Art, and chairman of the U.S. Commission of Fine Arts, who serves as chairman; Giovanni Agnelli, chairman of Fiat of Torino, Italy; Ada Louise Huxtable, American author and architectural critic; Toshio Nakamura, editor-in-chief of the world famous architectural publication A+U published in Japan; Charles Correa, a much-honored architect from Bombay, India who received the International Union of Architects Gold Medal in 1990; Jorge Silvetti, chairman, Department of Architecture, Harvard University Graduate School of Design; and Lord Rothschild, chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National Gallery in London, who is now a juror *emeritus*.

Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; architects Philip Johnson, Fumihiko Maki, Kevin Roche, Frank Gehry and Ricardo Legorreta.

Bill Lacy, architect and president of the State University of New York at Purchase, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. Previous secretaries to the jury were the architecture critic of the *New Yorker* magazine, Brendan Gill; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

"Architecture has long been considered the mother of all the arts," is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* "Building and decorating shelter was one of the first expressions of man's creativity, but we take for granted most of the places in which we work or live," he continued. "Architecture has become both the least and the most conspicuous of art forms."



With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone - not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

J. Irwin Miller, already mentioned as a founding juror, was praised by fellow panelists and credited with making his hometown of Columbus, Indiana "an architectural museum." He pointed to the inner cities of this country and Europe as the "real scandal of western civilization." He called for governments, developers and architects to look at their projects through the eyes of the people who will live there.

Prominent Chicago architect Stanley Tigerman pointed out that many of the topics discussed cannot be addressed directly by architects because there are larger issues involved: cultural, political and ideological, particularly as related to the problems of the elderly and the homeless.

The other panelists included J. Carter Brown and Bill Lacy; Robert Campbell, architecture critic of the *Boston Globe*; Juanita Crabb, mayor of Binghampton, New York; Jaquelin Robertson, dean of the school of architecture, University of Virginia; Robert Gladstone, a prominent developer from Washington, D.C.; two other architects, Frank Gehry from Los Angeles and Hugh Hardy from New York; the late Julian Levi, professor of law, Hastings College, San Francisco; and Dean Macris, San Francisco city planning director.

Each of the participants provided a unique point of view in the one hour exchange of ideas co-produced by WTTW/Chicago and DeeGee Productions. The program was aired on many PBS stations throughout the country, as well as numerous independent stations and The Learning Channel. The complete program is archived on the internet at pritzkerprize.com.

According to Lacy, "The majority of Americans spend most of their lives in urban areas, yet few understand the forces that create our cities. This is an effort to focus attention on the factors of growth, habitability, esthetics and economics of the places we live, whether big city or small town, from one end of the country to the other."

As the fast hour drew to a close, Edwin Newman summarized, "Architects are certainly not the foes of the city, but perhaps they have not been friendly enough."

Exhibition of Pritzker Laureates' Works Continues World Tour

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, completed a two month stay at Brigham Young University in Provo, Utah in 1998. This is the first venue in the United States since the exhibition completed the European leg of its worldwide ten-year tour, and more recently a visit to South America for a showing in Saõ Paulo, Brazil during the Architecture Biennale in November of 1997. A mini-version of the exhibition was displayed at the White House ceremony in Washington, D.C. in June of 1998. It should be noted that The Art Institute of Chicago will open a completely new exhibit on the Pritzker Prize in the spring of 1999 with a book on the prize being published simultaneously. Further details are available on the web site at pritzkerprize.com.

Interest in the exhibition has been gaining momentum as it continues its tour with requests for venues coming from Japan, Australia, Taiwan and Hawaii. Efforts are being made to schedule those countries in a Pacific tour probably in 1999 and 2000. Although the exhibition was originally planned to end in 2001, if interest continues to build, the tour may be extended for several more years.

The Art of Architecture made its European premiere in Berlin at the Deutsches Architektur Zentrum in July and August of 1995. Its most recent venue in Europe was a showing at the Karntens Haus der Architektur in Klagenfurt, Austria in March and April of 1996. Prior to that, all the exhibition venues had been in the United States, finishing the year 1994 at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida. The exhibit's world premiere was at the Harold Washington Library Center in Chicago in 1992. From there it went to the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; and the University of Nebraska.

The exhibit's title is derived from the stated purpose of the prize, "...established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through *the art of architecture."*

According to Bill Lacy, executive director of the distinguished international prize jury, "The exhibit has been designed to present a survey of representative works by the recipients of the world's highest honor in architecture. While the prize has captured significant world wide attention, this exhibition will carry the message to a broader public by creating an opportunity to view a sampling of Laureates' works in museums, libraries and other corporate and institutional settings. It will carry forward the purpose of the prize stimulating viewers to a greater awareness of their surroundings, particularly in terms of architectural excellence."

In its first year, the exhibit comprised works by the first fifteen Pritzker Laureates. Each successive year, works by that year's prize winner have been added. Since the projected tour is planned for ten years, there will be a total of 25 architects represented in the year 2001.

Each of the first fifteen Laureate's work is represented on a large 3-panel folded screen, eight feet tall and nine feet wide. One side of the screen is a full color photographic enlargement of one building. The reverse of the screen is filled with smaller photos and drawings of the architect's work. In addition, a three-dimensional model of one of the architect's buildings is featured on a free standing pedestal with lucite cover. The models are, of course, contingent upon availability from the Laureates.

An exhibition of works by all of the Laureates of the twenty year history of the Pritzker Architecture Prize was held at the White House during the 1998 ceremony. Photo enlargements were place on specially made easels throughout the state floor and the entrance from the east portico.

An Identification Tower provides additional details in graphic and text form, as well as housing a video monitor with continuous taped information (approximately 10 minutes) on the architects, their work, and how the prize is bestowed each year in different locations throughout the world. This tape is intended for viewing in the exhibition area.

The exhibit requires 4200 square feet, using the panels and pedestals as free standing objects throught the gallery space. The units are designed to be flexible, however, and can be used flat against walls, with the smaller items hung on existing gallery walls. The latter configuration would require less square footage, but would diminish the effect of walking around and through the architecture.

A full color brochure and fact sheet on the exhibition is available to interested venues. Landau/ Travelling Exhibitions handles the booking of the tour and all details of the exhibit. They may be contacted at 1625 Thayer Avenue, Los Angeles, CA 90024, phone (310) 474-5155 or fax (310) 475-8212 or e-mail art@a-r-t.com. Further details are availbable on the internet at pritzkerprize.com.

Thomas D. Sullivan, architecture critic for *The Washington Times,* urged in his review, "Go...(to the exhibit) for a clear, capsulized view of the architecture of our age. The exhibit offers a good overview of some of the best - and most typical - buildings of the past five decades. It's a real treat to see so much of the best architecture of our time in one show here." And, "The color photographs are very good...each display offers a summary of the designers career, which is helpful in getting a feel for his direction...There are many good things to see in *The Art of Architecture*."

Progressive Architecture's review said at the exhibit's debut: "The handsome exhibition is made up of freestanding panels, one devoted to each of the 15 Pritzker winners...conveys powerfully the range of work acknowledged by the awards over the mere 13 years of their existence and suggests something important about their essential integrity: quality, rather than fashion, is rewarded...The show will be remembered as it is first seen-a series of powerful images...This is an exhibition about achievements, and there are great ones here."

Architectural photographs and drawings are courtesy of Renzo Piano
All photos of the White House ceremony by Rex Stucky

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